

CLEVELAND ART



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Parking Garage 0–30 minutes free; \$10 for 30 minutes to 2 hours; then \$1 per 30 minutes to \$16 max. \$10 after 5:00. Members and guests \$6 all day.

Cleveland Art: The Cleveland Museum of Art Members Magazine
Vol. 57 no. 6, November/December 2017 (ISSN 1554-2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797.
POSTMASTER: Send address changes to Cleveland Art: The Cleveland Museum of Art Members Magazine at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

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Printed in Cleveland by Watt Printers
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IN THIS ISSUE



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Heritage Wadsworth and Jae Jarrell are celebrated in Reto Thüring’s focus exhibition.



Collection Highlight Barbara Tannenbaum serves up a classic photograph by Ralph Steiner.



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Philanthropy Our gratitude to the supporters who make so much possible.



Winter Lights and Holiday CircleFest The annual festival leads off December celebrations.



Performance Tom Welsh describes a contemporary take on the tradition of silent movies with live music.



Film John Ewing’s cinematic offerings range from Jazz Age classics to recent award winners.



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New in the Galleries Recent additions to the permanent displays.

Heavy Light Art installer Barry Austin works with electricians John Dolacki and Joe Klubert on the installation of a monumental chandelier of Baccarat crystal in the *Jazz Age* exhibition.

FROM THE DIRECTOR

Dear Members,

Our beautifully installed and much-anticipated exhibition *The Jazz Age: American Style in the 1920s* opened in late September and is drawing both critical acclaim and brisk attendance. I encourage all our members to see the show sooner rather than later in its run, since many time slots are likely to sell out during its final weeks beginning in mid-December. Across the KeyBank Lobby from *The Jazz Age* is another exhibition that evokes an entirely different time and place: *Beyond Angkor: Cambodian Sculpture from Banteay Chhmar*. The show features a massive section of a 12th-century bas-relief lent to the Cleveland Museum of Art by the government of Cambodia.

Ambitious presentations such as these are made possible not only through international cooperation and the efforts of our curators and other staff, but also by the generosity of our supporters. This issue of *Cleveland Art* celebrates the overwhelming generosity of individuals, families, foundations, corporations, and agencies—each of which plays a critical role in helping the museum carry out its mission both in Cleveland and beyond. We have been profoundly fortunate throughout our history to have had donors who have stood behind and propelled us forward with gifts large and small, to the benefit of our museum and the significant positive impact that we have throughout our region. I wish to take this opportunity to thank each of you, our members, for your past support, as well as for your continued interest in and commitment to the museum and what it stands for.

In addition, I am delighted to report that the Cleveland Museum of Art recently completed a new, ten-year strategic plan—the result of nearly a year of collaboration among our board, staff, and supporters. The plan sets an ambitious agenda for our second century, bringing together art, place, and audience to create engagement and inspire wonder. I urge you to explore the Cleveland Museum of Art’s strategic plan, *Making Art Matter: A Strategic Framework for Our Second Century*, which is available online at clevelandart.org. We look forward to your feedback.

Sincerely,

William M. Griswold
Director



ELIZABETH SALUK

EXHIBITIONS

William Morris: Designing an Earthly Paradise Oct 29, 2017–Nov 11, 2018, Arlene M. and Arthur S. Holden Textile Gallery (234). Vibrantly patterned woven, printed, and embroidered textiles join the museum’s collection of rare Kelmscott Press books in this exhibition exploring William Morris, the Victorian designer and poet who was a pioneer of the Arts and Crafts movement.

Heritage: Wadsworth and Jae Jarrell Nov 21, 2017–Feb 25, 2018, Julia and Larry Pollock Focus Gallery. Inspired by the museum’s recent acquisition of Wadsworth’s *Heritage*, this exhibition features more than a dozen works by both artists from the mid-1960s to now, a stunning array of colorful paintings, sculptures, and textiles.

The Jazz Age: American Style in the 1920s Through Jan 14, 2018, Kelvin and Eleanor Smith Foundation Exhibition Hall. After the First World War, the US became the leading marketplace for innovative architecture, interior design, decorative art, fashion, music, and film. *The Jazz Age* is the first major museum exhibition to focus on American taste in art and design during the dynamic years of the 1920s and early 1930s.

SPECIAL HOURS: Open late until 9:00, December 26–29.

Presenting Sponsors



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Special Thanks

Barbara Deisroth, Sandra and Richey Smith, Howard Hanna Real Estate, Terry Kovel

Media Partner



Co-organized by the Cleveland Museum of Art and Cooper Hewitt, Smithsonian Design Museum, New York



Chaekgeori: Pleasure of Possessions in Korean Painted Screens Through Nov 5, Julia and Larry Pollock Focus Gallery. This international exhibition showcases a unique type of Korean still-life painting called *chaekgeori* (pronounced *check-oh-ree*) distinguished by striking illusionistic effects.

Co-organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from Joon-Li Kim and Robert Gudbranson

Scott Olson, Jerry Birchfield, Liz Roberts and Henry Ross Through Dec 10, CMA at Transformer Station. See two solo exhibitions of new work by northeast Ohio artists Scott Olson (Kent) and Jerry Birchfield (Cleveland), plus a performance-based piece by Columbus-based duo Liz Roberts and Henry Ross.

From Riches to Rags: American Photography in the Depression Through Dec 31, Mark Schwartz and Bettina Katz Photography Gallery (230). Masterworks from the museum’s collection illustrate photographers’ responses to American life in the 1930s.

Gods and Heroes: Ancient Legends in Renaissance Art Through Dec 31, James and Hanna Bartlett Prints and Drawings Galleries (101). Renaissance artists used antique sculpture and architecture as models in the portrayal of the human body, classical myths, and historical events.

Made possible by the Malcolm E. Kenney Special Exhibitions Endowment

Beyond Angkor: Cambodian Sculpture from Banteay Chhmar Through Jan 7, 2018, Kelvin and Eleanor Smith Foundation Exhibition Gallery. This exhibition features an unprecedented loan from the National Museum of Cambodia: a wall section from the great royal temple at Banteay Chhmar, dating to around 1200. Complementing the loan are works from the museum’s renowned collection of Cambodian art.

Organized in cooperation with the Ministry of Culture and Fine Arts of the Government of the Kingdom of Cambodia. Made possible in part by gifts from two anonymous donors

Fashionable Mourners: Bronze Statuettes from the Rijksmuseum Through Feb 4, 2018, gallery 109. Four bronze mourners from the tomb of Isabella of Bourbon (1436–1465) are on temporary loan from the Rijksmuseum, Amsterdam, for the first time in North America.

Rodin—100 Years Through May 13, 2018, Betty T. and David M. Schneider Gallery (218). Joining a worldwide series of major Rodin projects unified under #Rodin100, the CMA marks the centennial of the artist’s death with a display of works from the museum’s permanent collection.

Made possible by the generous support of Anne H. Weil

ABOVE
Venus Wounded by a Rose’s Thorn c. 1516. Marco Dente (Italian, c. 1486–1527), after Raphael (Italian, 1483–1520), published by Antonio Salamanca (c. 1500–1562). Engraving; 26.1 x 16.8 cm. Dudley P. Allen Fund, 1930.581. In *Gods and Heroes*.

RIGHT
Honeysuckle (detail), design registered 1876. William Morris (British, 1834–1896). Linen, bleached: plain weave; block printed; 84.5 x 90.5 cm. Gift of Mrs. Henry Chisholm, 1937.697. In *William Morris: Designing an Earthly Paradise*.



Designing an Earthly Paradise

Enter the richly elegant world of William Morris

EXHIBITION
William Morris: Designing an Earthly Paradise

October 29, 2017–
November 11, 2018
Arlene M. and Arthur S.
Holden Textile Gallery
(234)

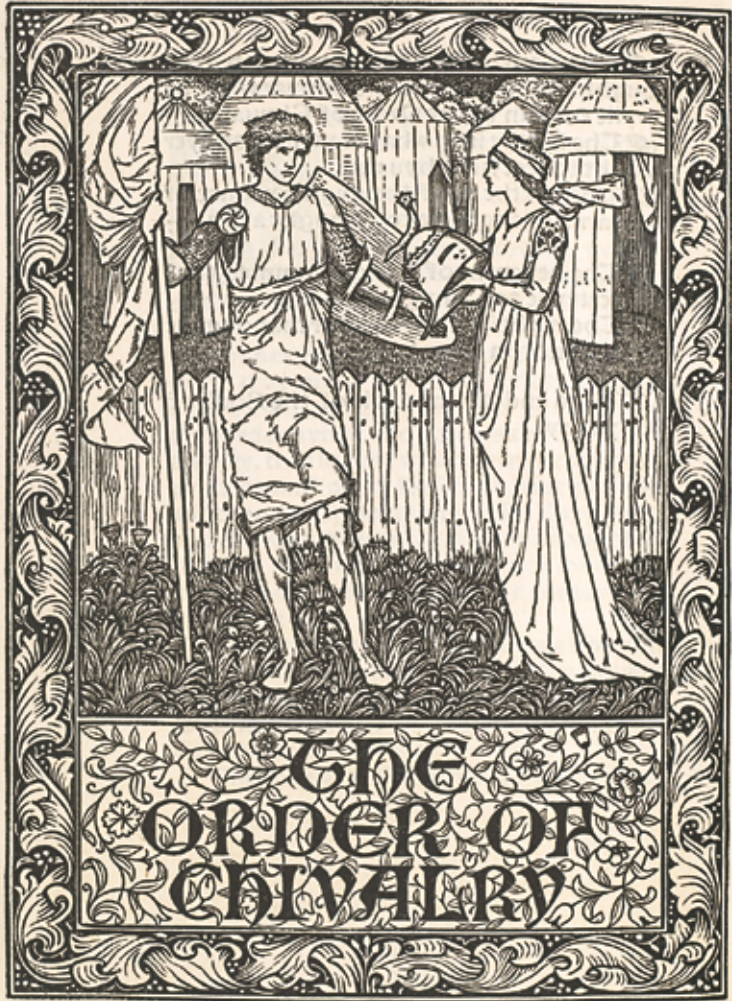
In the spring of 1876 the energetic designer William Morris wrote to his friend Aglaia Coronio, “I am drawing patterns so fast that last night I dreamed I had to draw a sausage; somehow I had to eat it first, which made me anxious about my digestion: however I have just done quite a pretty pattern for printed work.”¹ Morris was in the midst of one of his most productive periods of textile design, and while we do not know which work this anecdote refers to, it was the year he designed *Honeysuckle* (see p. 5), an archetypal pattern that shows his love of large mirror motifs.

Morris was a poet, craftsman, designer, novelist, businessman, and social activist whose cause of death in 1896 at age 62 a doctor attributed to “simply being William Morris, and having done more work than most ten men.”² The decorative arts firm Morris, Marshall, Faulkner & Co., founded in 1862 and reconstituted as Morris & Co. after 1875,

Cory Korkow
Associate Curator
of European Art

designed and sold household furnishings that were sought after for their elegant, colorful patterns and high-quality materials. Morris insisted on producing goods made under fair labor conditions, which set him apart from many Victorian manufacturers for whom industrialism meant imposing grueling hours and low wages on workers in dangerous factories.

Textiles—including embroidery, printed cotton, woven fabrics, tapestries, and carpets—were among the most profitable of the company’s merchandise. Morris was a born pattern maker and looked to both nature and history as a model. Unlike German and Japanese textile designers, or his English competitors, he was inspired not by exotic greenhouse flowers but by the simple blooms of an English garden. The humble marigold, honeysuckle, tulip, and sunflower often joined tangled ivy or sprigs of willow in patterns of great clarity and charm.



The Order of Chivalry by Ramon Llull, translated by William Caxton, and *L’Ordene de Chevalerie*, translated by William Morris, 1893. Borders, initials, and typeface by William Morris. Frontispiece illustration by Edward Burne-Jones. Ink on paper. The Ingalls Library, Cleveland Museum of Art, Bequest of Julia Morgan Marlatt.

designs, dating from 1862 and in production for over 150 years. Created with generous assistance from the Victoria and Albert Museum in London, the rug is a full-scale reproduction on vinyl of *Bullerswood*, the largest hand-knotted Hammersmith carpet (so called for the district where they were originally made) ever produced by Morris & Co.

From Morris’s university days at Oxford through the end of his life, he relied on the camaraderie of friends and family to foster the creative environment in which he delighted and thrived. This was especially true of his final labor of love: Kelmscott Press. Founded in 1890, the press produced beautiful books with ornaments and typefaces designed by Morris. The volumes had much in common with books printed in the earliest years of the printing press. Bound in either vellum or quarter-cloth and paper and printed on high-quality linen paper, they underscore the tactile experience of reading. Several books were illustrated by Morris’s friend Edward Burne-Jones, a successful painter who also designed stained glass and tapestry for Morris & Co. Burne-Jones’s illustration for the frontispiece of *The Order of Chivalry* shows how seamlessly his gothic style complemented the page’s borders and typeface designed by Morris. The Ingalls Library at the Cleveland Museum of Art is fortunate to have each of the 53 titles printed by the Kelmscott Press.

Morris’s literary masterpiece, *The Earthly Paradise*, was printed by the press in 1896, the year he died. The epic poem invites the reader to leave behind the grime and noise of modern-day England and become immersed in the author’s dream world, inspired by medieval and classical tales. Morris’s designs and working philosophy combined a vast knowledge of the past with a vision for the future, always inspired by the world around him. 🏡

Violet and Columbine
(detail), design registered 1883. William Morris. Wool and mohair: Jacquard woven, hand loom; weft-faced, plain-weave double cloth; 122.6 x 180.7 cm. Gift of Mrs. Philip White, 1953.329

During an age when rooms were stuffed with mass-produced objects and teeming with ornament, Morris challenged people to “have nothing in your houses that you do not know to be useful or believe to be beautiful.”³ Throughout his career, however, there was a tension between Morris’s desire to make high-quality goods widely available and the expense of producing handcrafted items from fine materials, which meant primarily the wealthy could afford them. One of his costly innovations was to return to the natural dyes that had been replaced during his lifetime by garish and fugitive chemical dyes. Evidence of the rich and subtle hues of natural dye is apparent in textiles such as *Violet and Columbine*, woven from wool and mohair.

“Have nothing in your houses that
you do not know to be useful or
believe to be beautiful”

The installation of the exhibition *William Morris: Designing an Earthly Paradise* reflects the character of many Victorian rooms that incorporated products designed by Morris & Co. Richly varied patterns on fabric, wallpaper, and carpets produced a vividly lush effect. The gallery walls are papered with a modern reproduction of *Fruit*, one of Morris’s earliest wallpaper

NOTES

- 1. William Morris, *The Collected Works of William Morris: With Introductions by His Daughter May Morris* (Cambridge: Cambridge University Press, 2012), vii.
- 2. J. W. Mackail, *The Life of William Morris*, vol. 2 (London: Longmans, Green, 1899), 336.
- 3. Mackail, 63–64.



Beyond Angkor

An imposing 12th-century relief sculpture travels from Cambodia to Cleveland

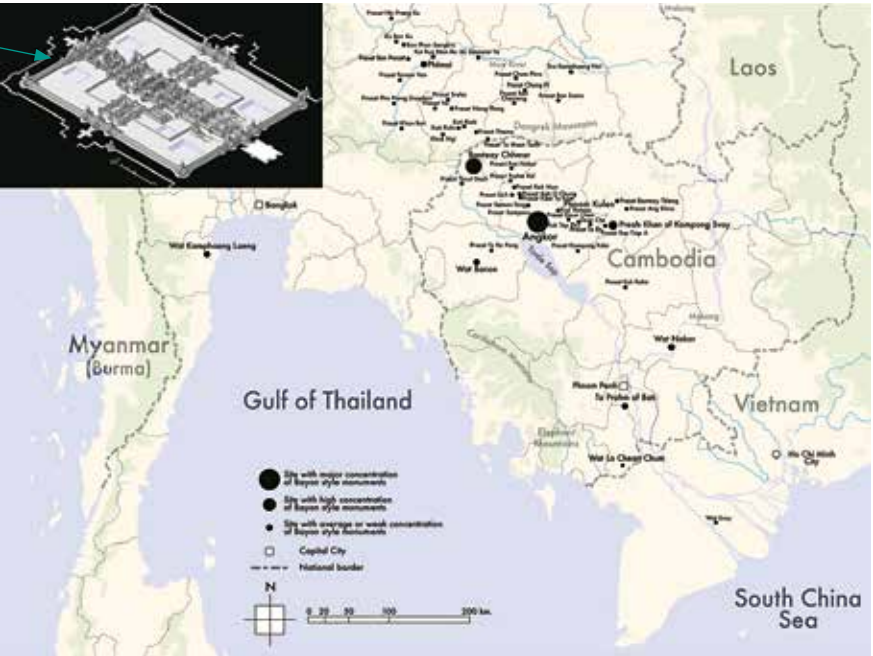
EXHIBITION
Beyond Angkor: Cambodian Sculpture from Banteay Chhmar

Through January 7
Kelvin and Eleanor Smith Foundation Exhibition Gallery

At the end of the 1100s in the country now called Cambodia, a triumphant king named Jayavarman VII built a massive temple far to the northwest of Angkor, the centuries-old capital of the Khmer Empire. Known as Banteay Chhmar, the ruler’s “Second Citadel” covered about 1.7 square miles and served as a ritual and administrative center in his newly reimagined kingdom. Jayavarman VII (r. 1181–1218) used military might to expand the Khmer Empire to its greatest extent ever. He consolidated the territories through an unprecedented building program of temples and hospitals. In the latter, survivors of the wars were healed; in the former, the dead were redeemed and their spirits

Sonya Rhie Mace
George P. Bickford
Curator of Indian and Southeast Asian Art

venerated to ensure the prosperity and protection of the realm. Eight hundred years after the death of Jayavarman VII, an extraordinary, climactic section of the temple at Banteay Chhmar is now on view at the Cleveland Museum of Art. The nine-foot-tall by twelve-foot-wide, four-and-a-half-ton bas-relief sculpture depicts the bodhisattva of compassion in his form as the ten-armed Lokeshvara (also known as Avalokiteshvara, Guanyin, or Kannon), “Lord of the World.” Bas-relief sculptures rank among the especial glories of Cambodian art from the reign of Jayavarman VII. Unlike those from earlier periods, the bas-reliefs



Map of peninsular Southeast Asia with distribution of temples established by Jayavarman VII. © Olivier Cunin. Inset: Archaeological reconstruction of the main temple complex at Banteay Chhmar. © Olivier Cunin, 2013

ABOVE
Southern half of the west wall c. 1200. Banteay Chhmar. Sandstone. Photographs by Léon de Beylié (1909), George Goloubew (1921), and Luc Ionesco (1965). © École française d’Extrême-Orient; digital photomontage by Olivier Cunin (2012)



FILM AND Q&A
First They Killed My Father Fri/Nov 24, 3:00, Gartner Auditorium. Author Loung Ung speaks following a screening of the film based on her memoir. Directed by Angelina Jolie. (Cambodia/USA, 2017, 136 min.) Free.

Section on view in Cleveland *Bas-Relief with Ten-Armed Lokeshvara*, c. 1200. Northwestern Cambodia, Banteay Chhmar, reign of Jayavarman VII. Sandstone; 53 blocks; total section averaging 275 x 325 x 22 cm. National Museum of Cambodia, Phnom Penh, Ka.2859. Photo: © The Cleveland Museum of Art, Howard Agriesti

of this king mainly depict historical and idealized episodes from his reign, including rituals, festivals, and victorious battles. The ten-armed Lokeshvara is one of eight manifestations of the bodhisattva of compassion that Jayavarman VII, his army, queen Jayarajadevi, heir Prince Vidyanandana, and extended family members traveled to in procession, following the distribution of alms to the populace. The series of eight Lokeshvaras of Banteay Chhmar is unique not only in the surviving corpus of Cambodian art, but also apparently anywhere in the Buddhist world. They are the culminating images of the staggering 1,765 running feet of bas-relief sculptures at Banteay Chhmar. Carved on the west side of the wall that surrounds the sacred precinct of the temple, demarcating it from the outside world, they face the direction of Buddhism’s Western Paradise, opposite the temple entrance. Ten-armed Lokeshvara, featured in the exhibition at Cleveland, stands among smaller figures who pay him homage and imagery that proclaims his superiority over all other gods. He is depicted as having the power to deliver souls from suffering.

TALKS
Transformations of a Buddhist Savior: Art and Avalokiteshvara Sat/Nov 4, 2:30, Gartner Auditorium. Robert L. Brown, UCLA. Free; ticket required
Curator Chat Tue/Dec 26, 12:00. *Journey through the Temple of Banteay Chhmar*, exhibition gallery. Sonya Rhie Mace
Angkor and Beyond: Banteay Chhmar and the Monuments of Jayavarman VII Wed/Dec 27, 6:00, Recital Hall. Sonya Rhie Mace



to looting. In 1998 four of the eight Lokeshvaras were forcibly removed from their places in the surrounding wall at Banteay Chhmar. Two of them remain in undisclosed locations, and two were seized at the border with Thailand and subsequently transported to the National Museum of Cambodia in Phnom Penh. In 2015 the National Museum of Cambodia forged a Cultural Cooperation Agreement with the Cleveland Museum of Art, following the transfer of a tenth-century sculpture of Hanuman from Cleveland to Cambodia. The agreement allowed for exceptional works of art to be lent for exhibition at the CMA in order to promote knowledge and appreciation of Cambodia’s cultural heritage. As a result, our visitors have the unprecedented opportunity to see the ten-armed Lokeshvara from the temple of Jayavarman VII. 🏠📖

Portable icon of Shakyamuni Buddha in the Earth-touching gesture late 1100s–early 1200s. Cambodia, reign of Jayavarman VII. Bronze; h. 42 cm. The Cleveland Museum of Art, Andrew R. and Martha Holden Jennings Fund, 1964.93

Creative Heritage

Wadsworth and Jae Jarrell continue to create work that reflects their African roots



EXHIBITION
Heritage: Wadsworth and Jae Jarrell

November 21, 2017–
February 25, 2018
Julia and Larry Pollock
Focus Gallery (010)

Frock You 1994. Jae Jarrell (American, b. 1935). Wool, wood, mixed media; 186.7 x 123.2 x 15.2 cm. Collection of the artist. © Jae Jarrell

The work of Wadsworth and Jae Jarrell exists simultaneously within two spheres, serving as stunning visual objects and as vessels for communicating strong sociopolitical messages. In 1968 the newly wed Jae and Wadsworth founded the collective AfriCOBRA (African Commune of Bad Relevant Artists) with Jeff Donaldson, Barbara J. Jones, and Gerald Williams. Headquartered in Chicago, the group gathered in Wadsworth’s studio, uniting around a specific objective: to develop an approach to art that was separate from the dominant, Eurocentric, and marginalizing standards. They sought to create work from a distinct perspective, one intrinsically tied to their background as African Americans.

In a country during a time when the prevailing sentiment remained largely anti-black, AfriCOBRA told the world about the power, persistence, and beauty of African heritage. That mission is one that the Jarrells stand by to this day. Although the husband and wife of 50 years have lived throughout the United States, they now call Cleveland home (the city is Jae’s birthplace), living and working in the historic Glenville neighborhood only a mile from the Cleveland Museum of Art. Inspired by the museum’s recent acquisition of *Heritage*, a seminal painting by Wadsworth, *Heritage: Wadsworth and Jae Jarrell* features more than a dozen dynamic works by both artists from the mid-1960s to now, a stunning array of colorful paintings, sculptures, and textiles that illustrate the couple’s keen ability to incite change and to deliver a potent message through visual art.

But what does heritage look like for African Americans? Jae views African heritage as a “grandparent overseeing young upstarts.” This mentality is evident in both artists’ work throughout their individual careers. During the 1960s and ’70s, when racial tensions ran high, for AfriCOBRA the arts served as a methodical tool for restoration and rejuvenation within black communities. Their work used visual culture like an instrument, playing songs about strong black families, civil rights

Reto Thüring
Curator of
Contemporary Art

Nalani Dowling
Director’s Fellow,
Summer 2017

Their work used visual culture like an instrument, playing songs about strong black families, civil rights activists, and African American cultural icons

activists, and African American cultural icons. Their work proclaimed that African Americans would no longer tolerate the demoralizing depictions and racial rejection that clouded the truth of their intellectual and social contributions. In the words of Wadsworth, “African people are the forerunners, innovators, creators” and “the hip.” These concepts resonate in his work, aptly titled *Heritage*, in the museum’s collection. The dazzling painting implements key elements of AfriCOBRA’s carefully formulated aesthetic: vivid “cool-ade colors,” free symmetry, dynamically lettered messages, and shiny layers of metallic foil.

Music is extremely important, not only within the context of African American heritage, but for

the artists themselves. Even as Wadsworth began to artistically explore outside the AfriCOBRA guidelines, music genres such as jazz remained a key factor in his work. In fact, the same

qualities and influence are seen in the work of both artists. For example, Jae’s passion for textile design is exemplified in *Scramble Jacket*, a meticulously crafted garment that lists the names of black musicians in the style of a crossword puzzle. Beautifully intricate, her work melds images, objects, fabric, and form within striking textiles and sculptures that reflect the rhythms she experiences from African art. More recently, she has approached her work from a broader standpoint, extending beyond the human form. By embedding handmade garments within larger sculptural forms, she constructs a new three-dimensional perspective.

The Jarrells’ work demonstrates how African American heritage marries the experiences and history of black people in the United States with the influence and essence of their African roots. As Jae states, both of them are “dealing with cultural references, finding our beginnings, appreciating the preservation of our ancestors, and just seeing the beauty in incorporating that in our work.” Today, the couple has expanded beyond the specific parameters of AfriCOBRA, though they will always consider the group as family. 🏠📺

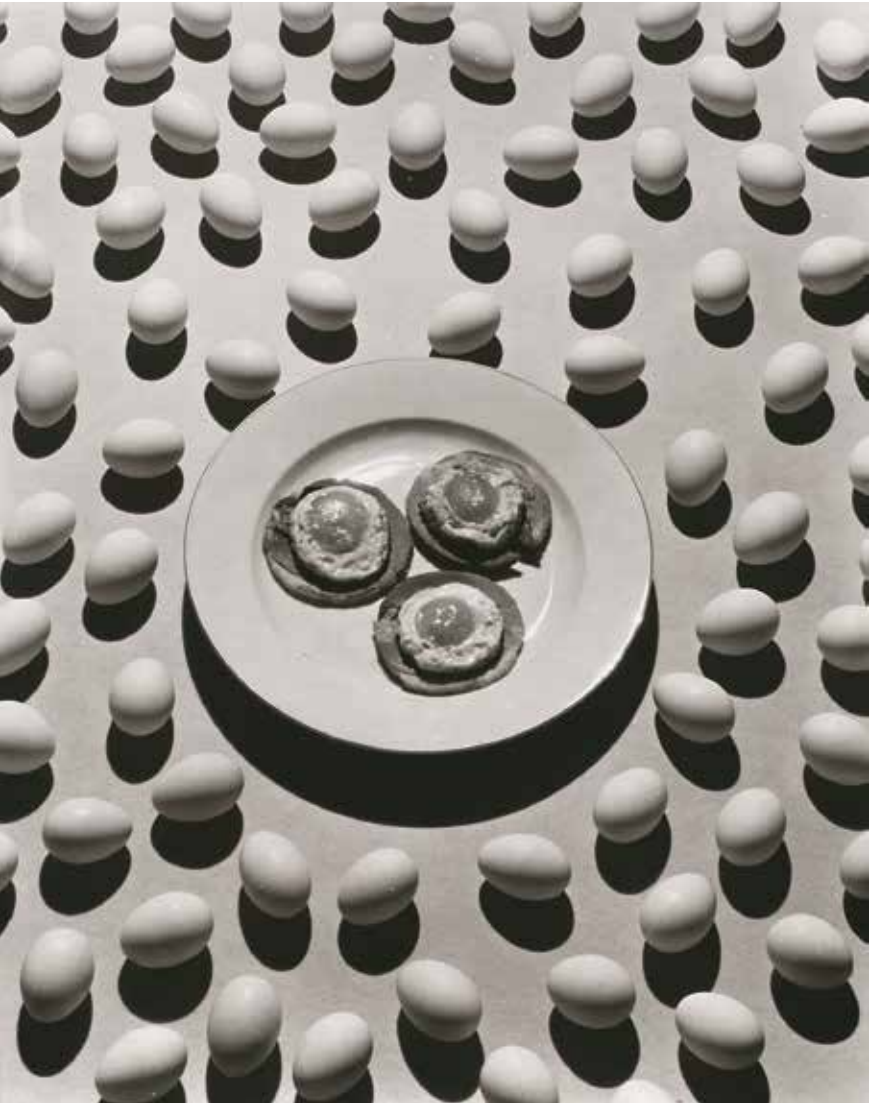
RIGHT
Heritage 1973. Wadsworth Jarrell (American, b. 1929). Acrylic, metal foil, cotton canvas; 120.6 x 76.2 cm. The Cleveland Museum of Art, Severance and Greta Millikin Purchase Fund, 2016.268. © Wadsworth Jarrell

FAR RIGHT
Portrait of Jae 1966. Wadsworth Jarrell. Oil on canvas; 73.8 x 50.8 x 2 cm. Collection of the artist. © Wadsworth Jarrell



Ham and Eggs

Arty breakfast from Ralph’s diner



EXHIBITION
From Riches to Rags:
American Photography
in the Depression
Through December 31
Mark Schwartz and
Bettina Katz Photography
Gallery (230)

Ham and Eggs 1929
(printed 1945). Ralph Steiner
(American, 1899–1986). Gela-
tin silver contact print; 20.4 x
25.4 cm. Gift of Therese and
Murray Weiss, 2012.75

Breakfast, anyone? This wry composition by Ralph Steiner is currently on view in *From Riches to Rags: American Photography in the Depression*. A leading photographer of the era, Steiner was one of five modern masters featured in a photography exhibition organized by the museum in 1934. Renowned for his images of the urban environment, Steiner was also a key figure in bringing modernism’s radical visual strategies, which were barely accepted by museums, into American homes. How? Through the pages of popular magazines such as *Ladies’ Home Journal*, *Fortune*, and *Life*.

Born in Cleveland into a working-class, Czech immigrant family, Steiner studied at the Clarence H. White School of Photography in New York, a nexus for the introduction of modernism into American photography and advertising. In contrast to the previous era’s use of soft focus and romanticized Pictorialist scenes, modernism advocated sharply focused images that emphasized geometric compositions.

Steiner produced this photograph as an illustration for *The Delineator*, a popular women’s magazine. It “represented my revolt when a food editor of a woman’s magazine set before my camera a plate of raggedly trimmed ham and two runny eggs,” Steiner reminisced. “I ran out to buy six dozen eggs, induced the editor to trim both ham and eggs into perfect Euclidian circles, and made my version of that classic dish.” In a more biting recital of the incident, he described the mandala of eggs as “what I did to avoid certification to a mental hospital when told to photograph a plate of ham and eggs. . . . My escape was to amuse myself.”

Despite his deprecating remarks, the exquisitely composed and expertly lit *Ham and Eggs* has become one of Steiner’s most beloved images. Whether working on personal projects or commissions, Steiner, always an artist, applied the modernist aesthetic to promoting American products with the goal of merging fine art and commercial photography. 🍳

Barbara Tannenbaum
Curator of Photography

Conserving for the Future

For objects conservator Beth Edelstein, every object tells a story

During my last year of college when I was applying to graduate programs in psychology, I read an article about the conservation of a painting of the Crucifixion at a local museum. A conservator had removed darkened varnish and discovered the black sky was actually a deep blue. That was a revelation. I’d never thought about the intersection of science and art—two areas I was fascinated by, independently—and I was hooked.

So I changed my mind about graduate school, and instead traveled to Florence, Italy, to begin studying art conservation. After Florence, I attended graduate school in the United States and then obtained a Mellon Fellowship at the Metropolitan Museum of Art in New York. The Met hired me and I stayed there another ten years. I left the Met this past spring, and the move to Cleveland has been just what I had hoped it would be.

Beth Edelstein
Conservator
of Objects

A number of things intrigued me about Cleveland. One was the high quality of the collection. Met colleagues who learned I was coming here said things like, “Wow,

what an amazing collection that is. You’ll get to work on so many excellent things.” At the Met, like in Europe, the field is more specialized, so conservators focus more narrowly on different materials or areas of the collection. It’s wonderful to develop such strong expertise, but I also like being able to jump around a bit more. For example, working on *The Jazz Age* was exciting because it’s an object-centered show, with a lot of interesting and unusual materials.

The conservation lab’s next major project involves the massive sandstone *Krishna Lifting Mount Govardhan*. We’ll install a hoist and gantry for lifting the pieces of the sculpture apart and reassembling them in a different orientation to accommodate adding a new piece that came to us through the government of Cambodia. The reinstallation of the British galleries is driving a lot of conservation work these days, and we also have a plan for reinstalling the museum’s Italian crèche figures.

I did a lot of outreach when I was at the Met, and I’m excited to continue that work here. This country doesn’t always value the past. I believe we can start to change that by encouraging young people to think about how important it is to protect objects from our collective history. Conservation begins with a simple observation and question: “Okay, somebody made this—how and why?” And everything that follows that moment of creation is written into the object itself. A conservator is the lucky one who gets to unlock those secrets by asking the same questions as an archaeologist or a criminal investigator. What happened here? What’s the story? 🍳



JOAN NEUBECKER

Supporting Art and Technology

The Char and Chuck Fowler Family Foundation



HOWARD AGRIESTI

Family Philanthropy
Sisters Holley Fowler Martens (above left) and Chann Fowler-Spellman support the CMA through the foundation started by their parents, Chuck and Char Fowler (right).

On a recent visit to the museum, Holley Fowler Martens accompanied her German exchange student, Fransiska, to work on a school project about artist Elizabeth Catlett’s color linoleum cut *Sharecropper*. The print was in storage, but thanks to cutting-edge technology in the ARTLENS Gallery, Fransiska could view it and learn about other works by Catlett. “I love the Cleveland Museum of Art,” she says.

“It’s great to see how ARTLENS encourages visitors to engage and connect with art at the museum,” says Holley, who serves as president of the Char and Chuck Fowler Family Foundation, her family’s philanthropic organization. In 2016 the foundation gave \$1 million to ARTLENS Gallery, the CMA’s award-winning interactive, intergenerational learning space that brings together art and technology to enrich the museum experience. Museumgoers can learn, create, and play in the gallery, and locate favorites throughout the museum using the ARTLENS App and its wayfinding technology.

“As a foundation, we look for ideas outside the box that increase public access to the arts. ARTLENS is one of those ideas,” explains Chann Fowler-Spellman, a trustee of the family foundation established by Chann and Holley’s parents, Charles (Chuck) and Charlotte (Char) Fowler.



HOWARD AGRIESTI

Located near the museum’s north entrance, ARTLENS Gallery is often the first stop for visitors, and its use of technology complements the traditional museum experience. It’s a natural fit for younger arts patrons, whose lives often revolve around smartphones and the latest technologies.

“ARTLENS is a great step in understanding that the audience is changing,” says Chuck Fowler, director of the board of Fairmount Santrol and co-founder and former chief executive officer of Fairmount Minerals. “Technology enhances the overall museum experience while appealing to a new generation of art lovers.”

“This is such an incredible museum,” Char Fowler adds. “I love to see people using the technology and getting excited about art. It’s a great tool for discovering something new.” 🏠

The Return of the Bronze Blue Herons



HOWARD AGRIESTI

Legacy at the Lagoon
The gift of bronze fountains from Allen Ford and his family honors Connie and her passion for the great outdoors. From left: Allen Ford, daughters Hope Murphy and Sarah Whitener, son-in-law Steve Murphy, and son Jim Ford

then stolen in 1980. In April, Allen and his family gathered at the lagoon to celebrate the installation of the new fountains, placed in their original locations.

Two blue heron drinking fountains have come home to roost along the east and west banks of Wade Lagoon, thanks to a generous gift from Cleveland civic leader Allen Ford, a retired senior executive with the Standard Oil Company. They are skillful replicas of bronze fountains sculpted by Emilie Fiero and installed in 1928,

A frequent lagoon visitor, Allen made the gift in memory of his late wife, Constance Towson Ford, a teacher and artist with a passion for gardening. She was a member of the Fine Arts Garden Commission and past chair of the Cleveland Botanical Garden. “I wanted to have something at University Circle to honor my wife,” says Allen, who at one time carved birds from wood, including a blue heron.

Allen and his family foundation, the Abington Foundation, are longtime CMA supporters. The foundation gave generously to *Transformation: The Campaign for the Cleveland Museum of Art*. Allen also supported the campaign in honor of his wife’s commitment to education through the Connie Towson Ford Teacher Resource Center. The center helps educators use the collection to create engaging classroom experiences. “This museum is a great asset for Cleveland,” Allen says. “I’m proud that we have been a part of it.”

Bringing Artwork to Life

For more than a decade, Homer and Gertrude (Gert) Chisholm have actively participated in the museum’s Painting and Drawing Society. Gert is a past president, while Homer co-chairs the Travel Committee. When they learned that a prominent painting in the museum’s collection needed a new frame, they quickly stepped in to help. Thanks to the couple’s generosity and passion for art, *Pan and Syrinx*, a 1720 painting by Jean François de Troy, now has an exquisitely hand-carved antique frame that matches the work’s quality and beautifully echoes its Rococo subject. “To be able to enhance a work of art means the world to us,” Homer says.

In 2008 the Chisholms made a significant gift to *Transformation: The Campaign for the Cleveland Museum of Art*. In light of the awe-inspiring renovation project, Homer notes that “the CMA was always well regarded, but now it’s even more of a cultural jewel and community asset.”

In a show of confidence for the museum’s future, Gert recently made a legacy commitment by gifting a life insurance policy. “We have been so blessed,” she says. “It’s important to return our good fortune to the community.”



HOWARD AGRIESTI

Picture Perfect Homer and Gertrude Chisholm gave a new look to an old favorite. *Pan and Syrinx*, 1720. Jean François de Troy (French, 1679–1752). Oil on canvas; framed: 123.5 x 159.5 x 12 cm. Mr. and Mrs. William H. Marlatt Fund, 1973.212

PNC: Building a Thriving Community

At the Cleveland Museum of Art, preschool students learn a worldview through exposure to global collections. Their early jump on arts appreciation comes courtesy of StART SmART, a program launched in 2009 and funded by PNC.

Through family programming and professional development for teachers, StART SmART builds new audiences by creating partnerships with schools whose students might not otherwise have access to the



ROBERT MULLER

From Classroom to Stage PNC helps bring art to people of all ages.

museum. The program aligns with Grow Up Great, a PNC initiative to enhance early childhood education and to introduce a new generation to the museum.

“As Clevelanders, we are so lucky to have a strong arts and cultural community in University Circle and beyond,” says Paul Clark, PNC regional president for Cleveland. “Not only is the museum a wonderful place to visit an art collection known around the world, it is one of many economic development drivers in our region.”

In addition to early childhood education, PNC sponsors the monthly MIX events and Studio Go, the CMA’s mobile art studio that delivers hands-on art experiences to neighborhoods across northeast Ohio. “It’s that connection to existing and new audiences that helps the museum strengthen its foundation,” Clark says.

Art and Giving Back Inspire This Family

Kate Wensink loves to explore art. Growing up in Michigan, she frequently visited the Detroit Institute of Arts where she immersed herself in its diverse collection. In college, she took a few art classes while pursuing her law degree.



DAVID BRICHFORD

Art Ambassadors Coming to the museum is a family affair for Kate and Neil Wensink and their sons, Carter and Jack.

Today, as an estate planning attorney with McDonald Hopkins LLC in Cleveland, Kate combines her passions for art and law as chair of the CMA’s Gift Planning Advisory Committee. Members of this committee serve as ambassadors, spreading the museum’s mission and

vision to other professionals and the community.

Kate was inspired to join the museum during a visit to the Van Gogh exhibition in 2014. “I realized that we had come to so many exhibitions over the years,” she says. “We had taken so much from

the museum and I knew it was time to give back. We joined that day and our involvement and commitment keep growing.” Kate recently renewed the membership at the President’s Circle level, a patron group that actively supports the museum through annual gifts. She also belongs to the Womens Council.

Coming to the museum is a family affair for Kate, her husband, Neil, and sons Carter, 11, and Jack, 8. “We’re fortunate to live in a city with one of the finest art museums in the world,” she says. Both boys have attended lectures, and their appreciation for art extends beyond the armor court. The pair of bronze Cambodian sculptures depicting Hanuman are family favorites. Carter also enjoys Fabergé objects from the decorative art and design collection and *No. 2 (Red Maroons)* by Mark Rothko in the contemporary art galleries.

Of course, Neil says, it’s also fun to sit in the Ames Family Atrium and locate the exact spot where Captain America landed after falling through its glass ceiling.

Best of all? Jack has the answer: “It’s free!”

Exhibition Spotlights Korea Foundation Partnership

Since its establishment in 1991, the Korea Foundation has worked to enhance partnerships with the world’s leading museums through its culture and arts programs. In 2013, based on the strength of the Cleveland Museum of Art’s remarkable collection of Korean art that it began building in 1915, the foundation provided generous support for the museum’s Korea Foundation Gallery—the first such gallery in the museum’s history and the only one of its kind in Ohio.

The foundation’s sponsorship of the exhibition *Chaekgeori: Pleasure of Possessions in Korean Painted Screens* (on view through November 5) is the latest example of the deep friendship between the two organizations. Sihyung Lee, president of the Korea Foundation, visited Cleveland to witness firsthand the exhibition and the museum’s collection.

“It was a tremendous honor that Mr. Lee not only attended the opening reception but also shared his thoughts on the *Chaekgeori* show and the Cleveland Museum of Art with our guests,” director William Griswold says. “We were proud to give him a tour of the Korea Foundation Gallery, which has been so greatly admired by visitors from all over the world.”



ROBERT MULLER

Korean Art on Display Sihyung Lee, president of the Korea Foundation; Soa McCormick, assistant curator of Korean art; and William Griswold, director of the Cleveland Museum of Art, celebrate the opening of the *Chaekgeori* exhibition.

All the World’s a Stage From Parade the Circle to Ohio City Stages, Medical Mutual helps bring art to the community.

Medical Mutual Supports a Community Icon

Debra Green remembers the thrill of visiting the Cleveland Museum of Art as a schoolgirl. “We were expected to dress up in our nicest clothes and be on our best behavior,” she recalls. “It was such a privilege to come here.” Decades later, Debra wore a fancy dress and headwrap and danced to steel-drum music as part of Parade the Circle, the museum’s blockbuster annual event for kids of all ages.

Debra relishes her role as vice president of social responsibility at Medical Mutual, through which she helps children and families enjoy all that the museum has to offer. Medical Mutual has entered into a multi-year commitment to support three vital programming areas at the museum: Performing Arts, including Ohio City Stages, Solstice, and free public programs; Community Arts, including Parade the Circle and Chalk Festival; and Play Days, Sunday events offering free, family-friendly activities.

“The Cleveland Museum of Art is an icon in the community,” Debra says. “At Medical Mutual, we support organizations that enrich the lives of our employees, our customers, and our community. The Cleveland Museum of Art is one of those places.”



DAVID BRICHFORD



Advancing Philanthropy

New Chief Philanthropy Officer John Easley celebrates the museum's rich history of philanthropy and looks forward to a new century of giving



HOWARD AGRESTI

CLOCKWISE FROM TOP LEFT
From the 2017 Founders Circle Dinner CMA board chair Peter Raskind and Julie Raskind; CMA director Bill Griswold and director emeritus of the Metropolitan Museum of Art Philippe de Montebello; Milton and Tamar Maltz; Jan Hammond, and Chuck and Char Fowler; Nancy and Joe Keithley; Jay Ciezki and Bill Goff; Viki and past CMA board chair Al Rankin; Hank Eisenberg, Jane Kern, Ellen Eisenberg, and Doug Kern. All photos by Robert Muller

Earlier this year John Easley joined the museum's executive team as chief philanthropy officer. This latest role builds on his 40-year career as a development and marketing executive for leading art and cultural institutions, including service as vice president and chief philanthropy officer for the St. Louis Symphony, director of development and external affairs for the Minneapolis Institute of Art, vice president of development and external affairs for the Saint Louis Art Museum, director of external affairs for the Nelson-Atkins Museum of Art in Kansas City, and president of the Museum of New Mexico Foundation in Santa Fe. Under his direction, these institutions' combined capital and endowment campaigns have generated nearly \$1 billion in community support.

"I have a passion for this work because I believe it really makes a difference," Easley says. "Great art museums define the quality of community life. They bring people together and they celebrate the best that humanity is capable of producing."

As chief philanthropy officer, Easley leads staff and volunteers in the Department of Philanthropy

and External Affairs in the development of marketing and fundraising goals and strategies that encourage philanthropic investment in the museum and its mission. "While the CMA is fortunate to have a significant base of endowment funding," he says, "ongoing support from members and donors is vital to providing the resources necessary to care for our collections, to continue scholarship and research, and to deliver a range and quality of exhibitions, education, and community programs that will help us fully realize our mission."

The museum's rich tradition of offering free admission to all is made possible only through philanthropic support. "The CMA we enjoy today represents a remarkable legacy of more than 100 years of generous giving and stewardship by extraordinary Clevelanders," Easley says. "As in our first century, the CMA of the 21st century will be shaped by the generosity of our friends and benefactors. It is our privilege to build on all that they have given us and to celebrate those who help ensure that the second century will be even brighter than the first." 🏛️

PHILANTHROPY

Individual Giving

The Cleveland Museum of Art gratefully acknowl-edges the following individuals who provide vital support to the museum through annual giving and program support. This list reflects gifts made between July 1, 2016, and June 30, 2017.

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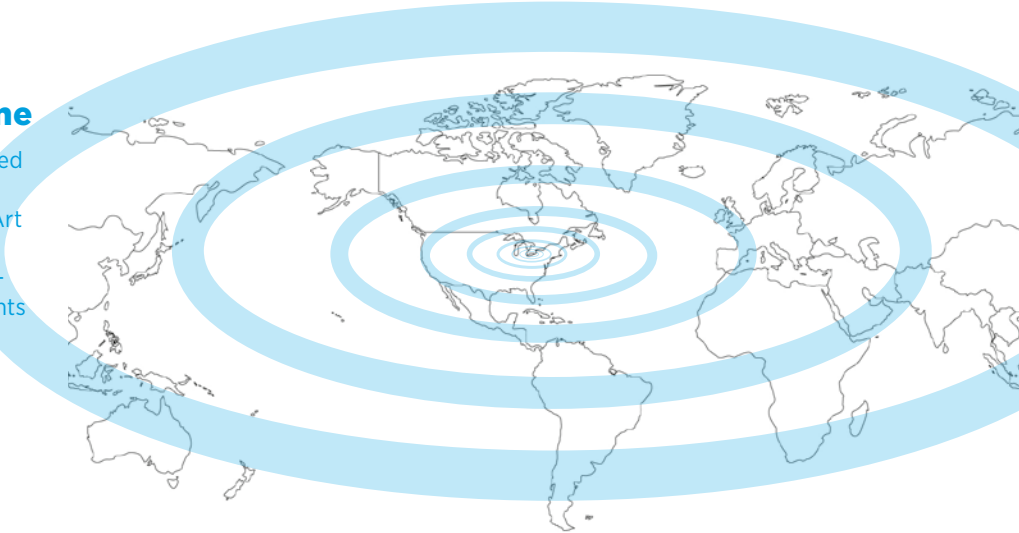
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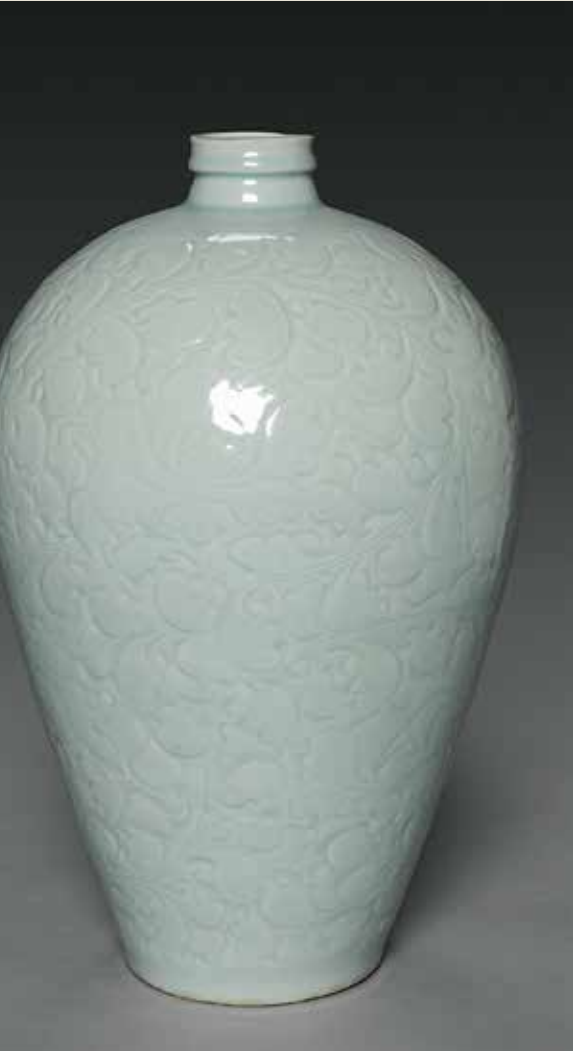
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Meiping Vase with Carved Floral Sprays
960–1279. China, Song dynasty. Porcelain with pale

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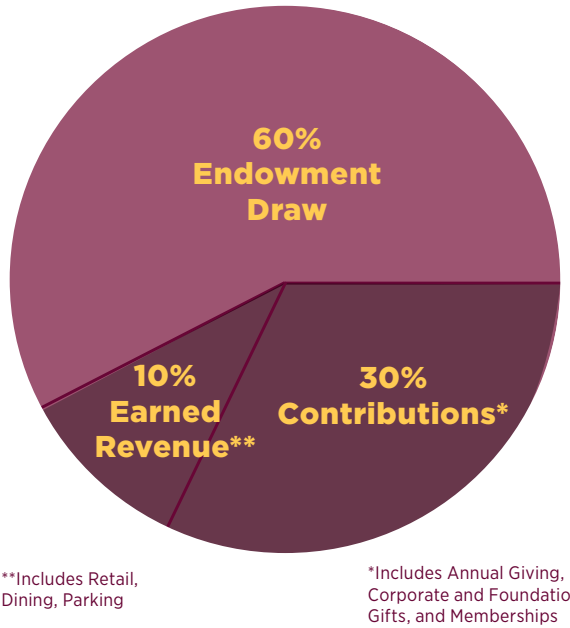
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The museum relies on the generous support of the com-munity, including donors and members, for 40 percent of its yearly operating budget.

SPECIAL EVENTS

Winter Lights Lantern Festival and Holiday CircleFest

See lantern displays inside the museum and Environment of Lights artist installations on Wade Oval throughout December. Special lantern activities are part of Holiday CircleFest on Sun/Dec 3, 1:00–5:30, lantern procession at 5:30. The museum joins neighboring institutions for Holiday CircleFest, University Circle’s annual open house, with lantern displays, workshops, and much more, culminating in a procession around Wade Oval. See clevelandart.org for updated listings. For questions, email commartsinfo@clevelandart.org or call 216-707-2483.



Lantern-Making Workshops
Fri/Nov 10 and 17, 6:30–9:00.
Sat/Nov 11 and 18, 1:30–4:30.
Sun/Nov 12 and 19/1:30–4:30.
Mon–Wed/Nov 27–29, 6:30–9:00. All workshops held at the Community Arts Studio, 2937 W. 25th St., Cleveland.

The Spirit of Parade the Circle Moves to December!

Celebrate *Bioluminescence* and join us as we inaugurate a new series of Lantern Festival workshops led by six Parade the Circle artists hosted at the Community Arts Studio. Create your wildest illuminated fantasies, and then take part in our community-based Winter Lights Lantern Festival procession on Sun/Dec 3 at 5:30. Your creations are yours to keep after the procession.

A workshop pass covers all workshops and includes materials. Individuals \$75; groups up to four \$200, each additional person \$50.

Open to all ages; children under 13 must register and attend with someone older. To register or for more information, email commartsinfo@clevelandart.org or call 216-707-2483.

Volunteers We need your help during Holiday CircleFest. Call Liz Pim in the volunteer office at 216-707-2593.

Sponsor of Community Arts



DAVID BRECHFORD

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, see clevelandart.org.

Art Crew Characters based on objects in the museum’s permanent collection. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at commartsinfo@clevelandart.org or 216-707-2483.



ROBERT MULLER

MIX

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

MIX: Jazz Fri/Nov 3, 6:00–10:00.

MIX: Illuminate Fri/Dec 1, 6:00–10:00.



PERFORMANCE

Free Concert

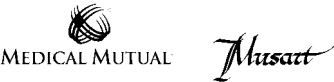
Ji Aeri Sun/Nov 5, 2:00, Gartner Auditorium. In conjunction with the exhibition *Chaekgeori: Pleasure of Possessions in Korean Painted Screens*, kayagum virtuoso Ji Aeri performs an intimate concert of Korean music both traditional and contemporary. The kayagum, a zither-like instrument with 12 strings, is related to the Japanese koto and the Chinese guzheng. Ji Aeri learned to play kayagum from Hwang Byungki, the master musician who played a crucial role in disseminating traditional Korean music in the West and developing contemporary music for the instrument. This rare performance takes place on the closing day of the Korean screens exhibition. Free; ticket required.

This performance generously sponsored by
KOREA KF FOUNDATION

COMING SOON

In January we welcome Italian organist **Davide Mariano** who makes his Cleveland recital debut. The next month, two percussion ensembles present programs of works they’ve composed or commissioned: **Third Coast Percussion** performs its film score to accompany *Paddle to the Sea* as part of a special Play Day at CMA performance; **Mantra Percussion** performs Michael Gordon’s evening-length piece *Timber* at Transformer Station. More to come this spring. Visit cma.org/performingarts for the latest listings, program notes, audio samples, and more.

Performing arts supported by Medical Mutual and the Musart Society



RYAN HUIR

SQÜRL: Jim Jarmusch and Carter Logan

Acclaimed filmmaker Jim Jarmusch (whose breakout movie was the shot-in-Cleveland *Stranger Than Paradise* with its memorable soundtrack featuring Screaming Jay Hawkins) brings his singular music and film project to the museum stage. Jarmusch (electric guitar) and Carter Logan (drums) perform as SQÜRL, a self-described “enthusiastically marginal rock band from New York City.” Jarmusch and Logan started scoring music for film in 2009, culminating most recently in Jarmusch’s films *Only Lovers Left Alive* and *Paterson*. This evening’s program features Jarmusch and Logan’s scores for four silent films by American Dada and Surrealist artist Man Ray. Relying heavily on loops, synthesizers, and effected guitars, the semi-improvised performances drift toward the band’s more experimental, ambient, and drone-like tendencies. Followed by an onstage conversation with Jarmusch and Logan hosted by curator Reto Thüring.

Thomas Welsh

Director of
Performing Arts

SQÜRL: Jim Jarmusch & Carter Logan Wed/Nov 1, 7:30, Gartner Auditorium. \$26–\$35, CMA members \$22–\$30.



ROBERT MULLER



Baby Face Steamy Stanwyck

Echoes of the Jazz Age in 1930s Sound Films

Although the Jazz Age ended with the start of the Great Depression, trends and trappings from that ebullient era carried over into 1930s movies. This is understandable given the lengthy production time of feature films. But the carryover also made artistic sense; sound technology introduced during the late 1920s now allowed filmgoers to *hear* the Jazz Age on screen.

The feature films in this short series were released during the Depression, but they all showcase Jazz Age sensibilities. Three of the movies feature some of the 1920s biggest musical attractions: Paul Whiteman and His Orchestra, Paris-based American singer and dancer Josephine Baker, and African American Broadway sensations Eubie Blake and Noble Sissle. The Jazz Age’s obsession with skyscrapers and department stores, as well as its loose sexual morals, is seen in *Baby Face* and *Employees’ Entrance*, two classics made before Hollywood’s strict enforcement of the repressive Hays Code. And the era’s fascinations with air travel, wild parties, and masked balls all converge in *Madam Satan*, a deranged, dirigible-set disaster movie by Cecil B. DeMille.

Unless noted, all shown in Morley Lecture Hall and admission to each program is \$10, CMA members \$7.

John Ewing

Curator of Film

King of Jazz Sat/Nov 4, 5:00. Sun/Nov 5, 6:30. Directed by John Murray Anderson. With Bing Crosby et al. Popular 1920s bandleader Paul Whiteman headlines this all-star review, in color! (USA, 1930, 100 min.) *Co-presented by the Cleveland Institute of Art Cinematheque and shown in the Peter B. Lewis Theater, 11610 Euclid Ave.*

PRE-CODE DOUBLE FEATURE!

Baby Face Directed by Alfred Green. **Employees’ Entrance** Directed by Roy Del Ruth. Sun/Nov 12, 1:30. Tue/Nov 14, 1:45. Two surprisingly salacious “working girl” classics from the racy Pre-Code era. In the first, ambitious NYC bartender Barbara Stanwyck sleeps her way from the basement to the penthouse. The second tells of a ruthless department store manager who exploits his female employees (Loretta Young et al.) because jobs are hard to come by during the Depression. Preserved by the Library of Congress. (Each film: USA, 1933, 75 min.)

Zouzou Sun/Nov 26, 1:30. Tue/Nov 28, 1:45. Directed by Marc Allégret. With Josephine Baker and Jean Gabin. The American-born Josephine Baker, a Jazz Age sensation in Paris, made her sound film debut in this French drama about a laundress who becomes a musical theater star. (France, 1934, subtitles, 92 min.) Preceded at showtime by the early sound short *Noble Sissle & Eubie Blake* (1923, 7 min.), preserved by the Library of Congress.

Madam Satan Sun/Dec 10, 1:30. Tue/Dec 12, 1:45. Directed by Cecil B. DeMille. With Kay Johnson, Reginald Denny, and Lillian Roth. To win back her straying husband, a wife dons a seductive disguise during an elaborate masquerade ball on an ill-fated zeppelin. Cecil B. DeMille’s outlandish extravaganza may be the screen’s first disaster movie. (USA, 1930, b&w, DVD, 105 min.) Preceded at showtime by *Lindbergh’s Flight* (1927, 13 min.), a Fox Movietone sound newsreel.

Big Sonia CIFF audience award winner



Premieres and Revivals

All shown in Morley Lecture Hall. Unless noted, admission to each program is \$10, CMA members \$7.

The Midwife Fri/Nov 3, 6:45. Sun/Nov 5, 1:30. Directed by Martin Provost. With Catherine Deneuve, Catherine Frot, and Olivier Gourmet. In this new French movie, a timid midwife strikes up an unlikely friendship with her late father’s free-

Manolo: The Boy Who Made Shoes for Lizards Fri/Nov 17, 7:00. Sun/Nov 19, 1:30. Directed by Michael Roberts. This new documentary is a portrait of Spanish fashion designer Manolo Blahnik, a self-described “cob- bler” who may be the best luxury shoemaker of the past 100 years. Cleveland premiere. (UK, 2017, 89 min.)



The Exterminating Angel Buñuel’s dinner party

spirited, flamboyant ex-mistress. East Side Cleveland premiere. (France, 2017, subtitles, 117 min.)

The Exterminating Angel Tue/Nov 7, 1:45. Fri/Nov 10, 7:00. Directed by Luis Buñuel. The guests at a posh dinner party find themselves unable to leave the room in which they have gathered. Buñuel’s surrealist screen classic has now been turned into an acclaimed opera. (Mexico, 1962, subtitles, 95 min.)

EXHIBITION ON SCREEN Canaletto and the Art of Venice Tue/Nov 21, 1:45. Fri/Nov 24, 7:00. Directed by David Bickerstaff. The first film in season five of the popular EOS series gives viewers access to the Queen’s Gallery in Buckingham Palace—with Venetian paintings by Canaletto. Cleveland premiere. (UK, 2017, 85 min.) *Special admission \$14; CMA members \$10.*

Dalida Spectacular story, tragic finale



Sidemen: Long Road to Glory Fri/Dec 1, 7:00. Sun/Dec 3, 1:30. Directed by Scott D. Rosenbaum. With Marc Maron, Hubert Sumlin, et al. This rousing, moving film profiles piano player Pinetop Perkins, drummer Willie “Big Eyes” Smith, and guitarist Hubert Sumlin—all longtime sidemen for Muddy Waters, Howlin’ Wolf, and many others. Cleveland premiere. (Iceland/USA, 2016, 77 min.) *Screenings co-sponsored by the United Labor Agency; card-carrying union members \$7.*

From the Land of the Moon Tue/Dec 5, 1:45. Fri/Dec 8, 6:45. Directed by Nicole Garcia. With Marion Cotillard and Louis Garrel. Nominated for eight Césars (French Oscars), this 1950s-era drama tells of a sickly French woman, stuck in a marriage of convenience, who falls head over heels for a French veteran. Cleveland theatrical premiere. (France/Belgium/Canada, 2016, subtitles, 120 min.)

Rebels on Pointe Fri/Dec 15, 7:00. Sun/Dec 17, 1:30. Directed by Bobbi Jo Hart. The first

documentary about Les Ballets Trockadero de Monte Carlo, the all-male drag ballet company, is “laugh out loud funny” (*POV Magazine*). Cleveland premiere. (Canada/Italy/Japan/USA/UK, 2017, 90 min.)

Dalida Tue/Dec 19, 1:45. Fri/Dec 22, 6:45. Directed by Lisa Azuelos. With Sveva Alviti. This new biopic dramatizes the life of the Egyptian-born, French-Italian diva and actress who sold over 170 million albums before her 1987 suicide. Cleveland theatrical premiere. (France, 2016, subtitles, 124 min.)

Big Sonia Sun/Dec 24, 1:30. Tue/Dec 26, 1:45. Directed by Todd Soliday and Leah Warshawski. Winner of the audience award for best film at this year’s Cleveland International Film Festival, this inspiring documentary profiles Holocaust survivor Sonia Warshawski, a diminutive, glamorous, 90-year-old force of nature who runs a tailor shop in a Kansas City shopping mall. (USA, 2016, 93 min.)

Robert Mitchum Centennial

The Night of the Hunter Fri/Dec 29, 7:00. Sun/Dec 31, 1:30. Directed by Charles Laughton. With Robert Mitchum, Shelley Winters, and Lillian Gish. This eerie, poetic, Depression-era chiller tells of a psychopath who impersonates a country preacher. (USA, 1955, 93 min.) *Special admission \$11; CMA members \$8.*



The Night of the Hunter Laughton’s chilling classic

Talks and Tours

Tours are free; meet at the information desk unless noted.

Guided Tours 1:00 daily. Explore the permanent collection and nonticketed exhibitions. For topics see clevelandart.org.

Exhibition Tours *The Jazz Age: American Style in the 1920s*, Tue/11:00, Sat & Sun/2:00, through Dec 31. Check the information desk or online for additional tour times. Exhibition ticket required. Tours depart from the information desk.

Art in the Afternoon First Wed of every month, 1:15. For audiences with memory loss. Preregistration required; call 216-342-5582.

Curator Talks Wed/6:00, exhibition hall. Join curator Stephen Harrison for a closer look at the themes of the exhibition *The Jazz Age: American Style in the 1920s*.

Nov 1 *Vienna, Paris, and New York in the Jazz Age*

Nov 15 *Lifestyle and Choice in the Jazz Age*

Dec 6 *Modern Design in the Jazz Age*

Curator Chats Tue/12:00, gallery 230. See the works in *From Riches to Rags* and join curator Barbara Tannenbaum for a discussion of the effects of the Great Depression on American life in the 1930s.

Dec 5 *From Satin to Sackcloth: Life during the Great Depression*

Dec 12 *Selling the Good Life during the Great Depression*

Curator Chat Tue/Dec 26, 12:00. *Journey through the Temple of Banteay Chhmar*, exhibition gallery. Curator Sonya Rhie Mace explains the structure and embellishment of this extraordinary monument.

Tour of Rose Iron Works Sat/Nov 11, 2:00. For over 100 years, Rose Iron Works has been a family-owned source for premier-quality decorative metalwork, including the iconic *Muse with Violin Screen* currently on view in *The Jazz Age*. Join Bob Rose, president of Rose Iron Works, for a tour of the shop and a look into its history. Free; ticket required. Limit 30.



A New Look at the Great Harlem Renaissance Photographer James Van Der Zee

James Van Der Zee dedicated his career to creating images of African Americans that would undermine persistent derogatory depictions. During the Harlem Renaissance, his photographic portraits most often captured an urban, black elite, showcasing Harlem’s cosmopolitan set. In his portraits, jewels sparkle, shoes shine, and fashion dominates, suggesting that *things* are as important to an image’s meaning as the person donning them. Close attention to minute details and compositional tensions reveals a new way of viewing these images. Please join me for this guided close-looking session of two of Van Der Zee’s portraits on view in the exhibition *From Riches to Rags*.

The Aesthetics and Politics of Stuff: James Van Der Zee’s Aspirational Portraiture Wed/Nov 8, 7:00, gallery 230.

Portrait of a Young Man c. 1931–37. James Van Der Zee (American, 1886–1983). Gelatin silver print; 14.1 x 11.3 cm. The Cleveland Museum of Art, The Jane B. Tripp Charitable Lead Annuity Trust, 1999.57. © Donna Mussenden VanDerZee

Key Jo Lee
Assistant Director
of Academic
Outreach

Rose Iron Works The shop that made *Muse with Violin Screen* is still very much in business on Cleveland’s east side.



Lectures

Register online at [engage.clevelandart.org](#) or through the ticket center.

SECOND ANNUAL DISTINGUISHED LECTURE IN INDIAN ART

Transformations of a Buddhist Savior: Art and Avalokiteshvara Sat/Nov 4, 2:30, Gartner Auditorium. Robert L. Brown of UCLA lectures on Avalokiteshvara, the most popular and important bodhisattva. Some of the most amazing representations of Avalokiteshvara occur in Cambodian art. An important example, never seen outside Cambodia, is now on view in *Beyond Angkor*. Free; ticket required.

Made possible by the Dr. Ranajit K. Datta in Memory of Kiran P. and S. C. Datta Endowment Fund

CONTEMPORARY ARTISTS LECTURE SERIES

Allen Ruppersberg with Siri Engberg Sun/Nov 5, 3:30, Recital Hall. Cleveland native Allen Ruppersberg is one of the most influential and inventive conceptual artists to emerge in the late 1960s. Enjoy a conversation between Ruppersberg and Siri Engberg, curator of visual arts at the Walker Art Center. Free; ticket required.

The Julius Fund Lecture in Medieval Art Wed/Nov 8, 5:00, Recital Hall. Professor Paula Findlen, Stanford University, presents *Leonardo’s Legacy: The Artist as Scientist in Seventeenth-Century Italy*. Free and open to the public. Reception to follow.

Sponsored by the Department of Art History and Art, Case Western Reserve University

Capturing Cuisine: A Cell Phone Food Photography Demo Sat/Dec 2, 1:00–3:00. Learn the fundamentals of food photography from photo and food stylist Melissa McClelland and photographer Clarissa Westmeyer. Inspired by *From Riches to Rags*, this lecture and demo also feature the delicious creations of Jose Perez, executive chef of Provenance. Light snacks provided. Program in partnership with Edible Cleveland and Provenance. \$25, CMA members \$20. Limit 50.

Curatorial Dialogue: Exploring Common Threads in The Jazz Age and From Riches to Rags Wed/Dec 13, 6:00–7:00, Recital Hall. Enjoy a dialogue between curators Stephen Harrison and Barbara Tannenbaum as they explore common themes and overlapping strands of history in these two exhibitions.

Sheet Music: Dissemination of Jazz Age Style Wed/Dec 20, 6:30–8:30, Art Study Room (see page 42). Free; ticket required.

Angkor and Beyond: Banteay Chhmar and the Monuments of Jayavarman VII Wed/Dec 27, 6:00, Recital Hall. Join curator Sonya Rhie Mace for a lavishly illustrated lecture and gallery visit to explore works in this exhibition, which features an unprecedented loan from the National Museum of Cambodia.

Join In

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2468.

Sun/Nov 12, 1:00–3:00. *Repeat, Repeat, Pattern, Pattern*. Explore how line, shape, and color help artists create varied motifs.

Sun/Dec 3, 1:00–3:00. *Sources of Light*. Enjoy Holiday CircleFest, then discover how artists and cultures around the globe have found beautiful ways to illuminate our world.

Yoga at the Museum Third Sat, 11:00, North Court Lobby. Each month, explore a different theme and exercise your mind with a tour of the galleries by museum staff, then get your body moving with a yoga class led by instructors from the Atma Center. Accessible to all, regardless of age, body type, or fitness level. Nov 18 *Roots*; Dec 16 *Twists and Turns*. Please bring your own mat. \$16, CMA members \$12.

Meditation in the Galleries Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). Clear your mind and refresh your spirit in a guided meditation session led by experienced prac-



What Lies Beneath: Seeing the Unseen in Works of Art

The Jazz Age features all that glitters and shines in the 1920s. The restless desire for new fashions, new technologies, and new ways of understanding “the good life” permeates these visions, but what we cannot immediately see are the racial tensions, class strife, and women’s calls for political recognition that also pervade this era. Inaugurating the series What Lies Beneath: Seeing the Unseen in Works of Art, this panel discussion *Beyond the Glamour: Considering Race and Inequality in an Era of Opulence*, on Saturday, December 16, considers how race and inequality, while not seemingly present on the surface of these works, ghost their glimmer.

Beyond the Glamour: Considering Race and Inequality in an Era of Opulence Sat/Dec 16, 10:30–11:30, Recital Hall. Free; ticket required. Ticketed tour of the exhibition follows; adults \$15, senior/student \$13, children \$7, CMA members free. Limit 25.

Deidre McPherson
Department
Director
of Public
Programs

tioners among works of art. All are welcome; no experience required. Nov 11 *Lizbeth Wolfe*; Dec 9 *Ani Palmo Rybicki*. \$5; preregistration required.

Art and Fiction Book Club Two Wed/Nov 8 & 15, 1:30–2:30, classroom E. This year’s sessions conclude with *First They Killed My Father* by Cleveland author Loung Ung and a tour of Cambodian works in the *Beyond Angkor* exhibition. Participants purchase book on their own. \$35, CMA members \$30.

Pilot Program

We are looking for about 15 participants for a pilot program called Arts for Inquiring Minds (AIM), a self-directed, continuing education and enrichment program for adults interested in learning more about the museum and its collections, programs, and resources. The AIM pilot will run from January through May 2018. Interested? Contact Ms. Dale Hilton at [dhilton@clevelandart.org](#).

For Teachers

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). Register for workshops through the ticket center.

Subsidies A limited number of scholarships and subsidies are available for Gallery Explorations (Hajnal Eppley at 216-707-6811 or heppley@clevelandart.org), as well as distance learning and transportation (Diane Cizek at 216-707-2468 or dcizek@clevelandart.org).

Art to Go See and touch amazing works of art from the museum’s Education Art Collection at your site. Visit clevelandart.org or call 216-707-2468.

Professional development comes to you! The Teaching Innovation Lab offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings and off-site programs, explore ways that the CMA can support curriculum across all subject areas and grade levels.

Stroller Tours

Second and third Wed of every month, 10:30–11:30. For parents and caregivers with a baby in tow. Adult/baby pair \$5; preregistration required. Limit 10 pairs. Meet at the information desk. Nov 8 and 15 *A Feast for the Eyes*; Dec 13 and 20 *Seasonal Views*; Jan 10 and 17 *Materials of the Artist*.

Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the Ames Family Atrium and ends with a gallery walk. Free; register through the ticket center. Space is limited.

Play Day at CMA: Rhythm

Explore, play, create, and make memories with your family at the CMA all through the year.

Sun/Nov 12, 11:00–4:00. Celebrate the Jazz Age with art making, gallery games, music, and movement. Bring your family or come on your own! Enjoy free admission to *The Jazz Age*.

Open Studio for Families

Join us in our new Make Place every Sunday from 1:00 to 4:00 for drop-in art making. We invite you to make, explore, imagine, and play in the studio. All are welcome! Try out a different art project each week. *No open studio on November 12 and December 3; instead join us for Play Day and the Lantern Festival. Open studio is also closed December 24 and 31.*

Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Ceramics Workshop Sun/Nov 19, 1:00–3:30. Hands on, all the way. Families build clay lanterns inspired by the motifs in *Beyond Angkor*. Learn slab-building and glazing techniques. Fired works ready for pick-up by December 15. Each family member \$20, CMA members \$18. Register now.

Collage Workshop Sun/Jan 21, 1:00–3:30. Families use multimedia techniques to create vibrant works of art. Paper, glue, foil, and paint are just some of our materials, and the Wadsworth Jarrell exhibition is our inspiration. Each family member \$20, CMA members \$18. Register now.

Save the Date! The next workshop is February 18.

My Very First Art Class

Four Fri/Nov 3–17 (no class Nov 24), Jan 5–26, or Feb 2–23, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). For young children and their favorite grown-up. Each class features exploration in the classroom, a gallery visit, and art making; new topics each class. Adult/child pair \$80, CMA family members \$72. Additional child \$24. Limit nine pairs. Register now for November. Member registration for January begins November 1; nonmembers November 15. Member registration for February begins December 1; nonmembers December 15.

Studio Classes for Children and Teens

WINTER SESSION Six Sat/Jan 20–Feb 24, 10:00–11:30 or 1:00–2:30. Visit the galleries and experiment with different techniques.

Art for Parent and Child (age 3) Mornings ONLY. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5)

Buzz, Flutter, Slither, and Crawl (ages 5–6)

Then and Now (ages 6–8)

2-D to 3-D (ages 8–10)

Back to the Basics 2 (ages 10–12)

Teen Painting Studio (ages 13–17). Sign up for the entire day (lunch on your own) or attend the afternoon only.

Fees and Registration Most classes \$108, CMA family-level members \$90. Art for Parent and Child \$120/\$108. Teen Painting Studio \$150/\$120 all day or \$108/\$90 afternoon only. Member registration begins December 1; nonmembers December 16.

Save the dates! Spring session: Mar 17–Apr 28 (no class Mar 31), 10:00–11:30 or 1:00–2:30.



Mini-Sessions Expand Selection of Studio Classes

The museum’s studio art classes have long been presented in eight-week sessions. While this format allows students the time to deeply explore a medium and to finely hone skills, the two-month time commitment was impractical for some potential students. With the introduction of new four-week mini-sessions—all for a standard fee of \$100 or \$75 for CMA members—studio classes are now within reach for more people. For children and teens, classes are usually six sessions; this December the museum also offers two three-class mini-sessions for kids.

Dyane Hanslik
Manager of
Studio Programs

ADULT STUDIO MINI-SESSIONS
Each \$100, CMA members \$75.

Introduction to Drawing Four Tue/Nov 7–28, 1:00–3:30. Instructor: JoAnn Rencz.

Drawing in the Galleries Four Wed/Nov 8–Dec 6 (no class Nov 22), 10:00–12:30. Instructor: Susan Gray Bé.

Composition in Oil Four Fri/Nov 10–Dec 8 (no class Nov 24), 10:00–12:30. Instructor: Susan Gray Bé.

Composition in Oil Evenings Four Fri/Nov 10–Dec 8 (no class Nov 24), 6:00–8:30. Instructor: Susan Gray Bé.

Drawing with Oil Pastels Four Thu/Nov 9–Dec 7 (no class Nov 23), 1:00–3:30. Instructor: JoAnn Rencz.

Intro to Painting Four Wed/Nov 8–Dec 6 (no class Nov 22), 10:00–12:30. Instructor: Cliff Novak.

Watercolor Four Wed/Nov 8–Dec 6 (no class Nov 22), 10:00–12:30. Instructor: Jesse Rhinehart.

Watercolor in the Evening Four Wed/Nov 8–Dec 6 (no class Nov 22), 6:00–8:30. Instructor: Jesse Rhinehart.

MINI-SESSIONS FOR KIDS Fashion It with Fabric (ages 8–14) Three Sat/Dec 2–16, 10:00–11:30. Instructor: Jeanna Forhan. \$50, CMA members \$45. All supplies included.

Read and Create (ages 9–14) Three Sat/Dec 2–16, 1:00–2:30. Instructor: Jeanna Forhan. \$50, CMA members \$45. All supplies included.

Adult Studios

Register in person or call the ticket center. For more information, email adultstudios@clevelandart.org. Supply lists available at the ticket center.

LATE FALL CLASSES Experiments with Clay Eight days, Tue–Fri/Nov 14–17 and Nov 28–Dec 1, 1:00–3:30. Instructor: Christie Klubnik. \$210, CMA members \$185.

All-Day Ikebana Workshop: Holiday Arrangements Sat/Dec 9, 10:00–4:00 (lunch on your own). Instructor: Isa Rangana-than. \$85, CMA members \$70. Supply list at ticket center. Additional flower cost divided among attendees.

WINTER SESSION Painting for Beginners: Oil and Acrylic Eight Tue/Jan 9–Feb 27, 10:00–12:30. Instructor: Susan Gray Bé. \$195, CMA members \$150.

Introduction to Drawing Eight Tue/Jan 9–Feb 27, 1:00–3:30. Instructor: JoAnn Rencz. \$200, CMA members \$155.

Drawing in the Galleries Eight Wed/Jan 10–Feb 28, 10:00–12:30. Instructor: Susan Gray Bé. \$205, CMA members \$155.

Drawing in the Galleries Evenings Eight Wed/Jan 10–Feb 28, 6:00–8:30. Instructor: Susan Gray Bé. \$205, CMA members \$155.

Multimedia Abstract Art Eight Thu/Jan 11–Mar 1, 1:00–3:30. Instructor: JoAnn Rencz. \$195, CMA members \$150.

Composition in Oil Eight Fri/Jan 12–Mar 2, 10:00–12:30. Instructor: Susan Gray Bé. \$205, CMA members \$165.

Composition in Oil Evenings Eight Fri/Jan 12–Mar 2, 6:00–8:30. Instructor: Susan Gray Bé. \$205, CMA members \$155.

Watercolor Eight Wed/Jan 10–Feb 28, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155.

Watercolor in the Evening Eight Wed/Jan 10–Feb 28, 6:00–8:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155.

Beginning Watercolor Eight Thu/Jan 11–Mar 1, 10:00–12:30. Instructor: Jesse Rhinehart. \$195, CMA members \$155.

Printmaking Three Sun/Jan 14–28, 1:00–3:30. Instructor: Cliff Novak. \$80, CMA members \$70.

Gesture Drawing in the Atrium and Galleries Three Sun/Feb 4–18, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85.

Experiments with Clay Eight days, Tue–Fri/Jan 9–12 and 23–26, 1:00–3:30. Instructor: Christie Klubnik. \$210, CMA members \$185.



Explore Jazz Age Sheet Music in the Art Study Room

During the 1920s, sheet music and recordings brought popular songs of every subject and style into homes and music venues across the US. This program focuses on the evolution and style of popular sheet music, which represented a mix of music, design, literature, and photographs of Jazz Age artists and bands. Daniel Goldmark, professor and director of CWRU's Center for Popular Music Studies, shares vintage sheet music, talks about the novelty, humor, and risqué nature of popular tunes of the era, and shares period recordings. Enjoy live performances on the ukulele, a popular instrument of the Jazz Age. Free; ticket required. Limit 35. —DM

Sheet Music: Dissemination of Jazz Age Style Wed/Dec 20, 6:30–8:30, Art Study Room.



Get Jazzed in the Museum Store

Inspired by sweeping curves and geometric patterns reminiscent of the Art Deco period, these items were designed to complement the Cleveland Museum of Art's *Jazz Age* exhibition.

- Tote \$34
- Mug \$12.95
- Umbrella \$32
- Wristlet \$18



Members Shopping Days!

Sat/Dec 2 and Sun/Dec 3. Members receive 25% off regular priced merchandise (the usual member discount is 15%).

Member Insight Series

Tue/Nov 14, 5:30–8:30. Join us at the CMA after hours for drop-in activities including Art Cart, drawing in the galleries, music performances, and access to *The Jazz Age* and select galleries. Members will also receive an extra discount in the CMA store, for a total of 25% off! RSVP online at cma.org/insightseries or by phone at 216-421-7350.

Gift Memberships

This holiday season, support the museum while providing an extraordinary gift for your friends and loved ones. Give the gift of art all year long with membership. Your gift will provide admission to *The Jazz Age* and other ticketed exhibitions at the CMA, free tickets to 11 MIX events, plus discounts every day on parking, classes, lectures, performances, and film, and at the café and museum store. For a limited time, you will receive a commemorative pop-up card to present with your gift. Purchase a gift membership quickly and easily online at cma.org/giftmemberships, call 216-421-7350, or you can always come to the museum and visit the ticket center.



GALLERY GAME

SPOT THE DIFFERENCES

Visit gallery 213 and spot 7 differences between these images and the real paintings.

Check your answers at the atrium desk.



Hajnal Eppley Director of Gallery Teaching
Vessela Kouzova Graphic Designer

FRONT COVER

Pair of Gates from the Chanin Building, New York City (detail), 1928. René Paul Chambellan (American, 1893–1955). Wrought iron, bronze; 189.2 x 114.3 x 11.4 cm (each). Cooper Hewitt, Smithsonian Design Museum, Gift of Marcy Chanin, 1993-135-1, 2



Tunic with Monkey-like Creature 400–200 BC. Central Andes, south coast, probably Ocucaje, Ica Valley, Paracas people. Camelid fiber; average: 94 x 82.6 cm. The Norweb Collection, 1940.514

GALLERY 217

For a limited time in November and early December, a copy after the museum's masterpiece by Caravaggio, *The Crucifixion of Saint Andrew*, will be on view in the Donna and James Reid Gallery (217). On loan from a European private collection, the painting will provide visitors with a rare opportunity to compare the hand of the master with that of a copyist who is thought to have been a contemporary of Caravaggio.

The Crucifixion of Saint Andrew 1606–7. Michelangelo Merisi da Caravaggio (Italian, 1571–1610). Oil on canvas; 202.5 x 152.7 cm. Leonard C. Hanna Jr. Fund, 1976.2

New in the Galleries

GALLERIES 231 AND 232

Every August the museum changes its displays of ancient Andean (Peruvian) and Native North American textiles in galleries 231 (Sarah P. and William R. Robertson Gallery) and 232 to limit their exposure to light, which causes fading. This year's Andean display showcases the achievements of the Paracas—one of the earliest cultures to contribute to the region's millennia-long textile tradition, among the world's most distinguished in both artistic and technical terms. The Paracas (700 BC–AD 1) lived on Peru's south coast, a bone-dry desert that fostered preservation of the fabrics, which were buried in offerings and in the tombs of the honored dead.

Most artistically elaborate Andean textiles served as garments. Among them, the tunic (shirt) was an essential item of men's wear, its ornamentation and method of fabrication often signaling prestige and prosperity. Three tunics, all with different decorative techniques, anchor the Paracas display. Most colorful is this example, which features a striking, large-scale figure with an elaborate, monkey-like tail as well as head appendages that mark it as supernatural. The tunic, a relatively rare type, was made not on a loom but rather by working the yarns into loops with a needle.

The smaller Native North American display features two Diné (Navajo) textiles, one made for native wear and the other for sale to white outsiders. Both are decorated with geometric motifs that have long histories in the Southwest, at least one predating the arrival of Spaniards in 1540.

